

MUSICAL COURIER

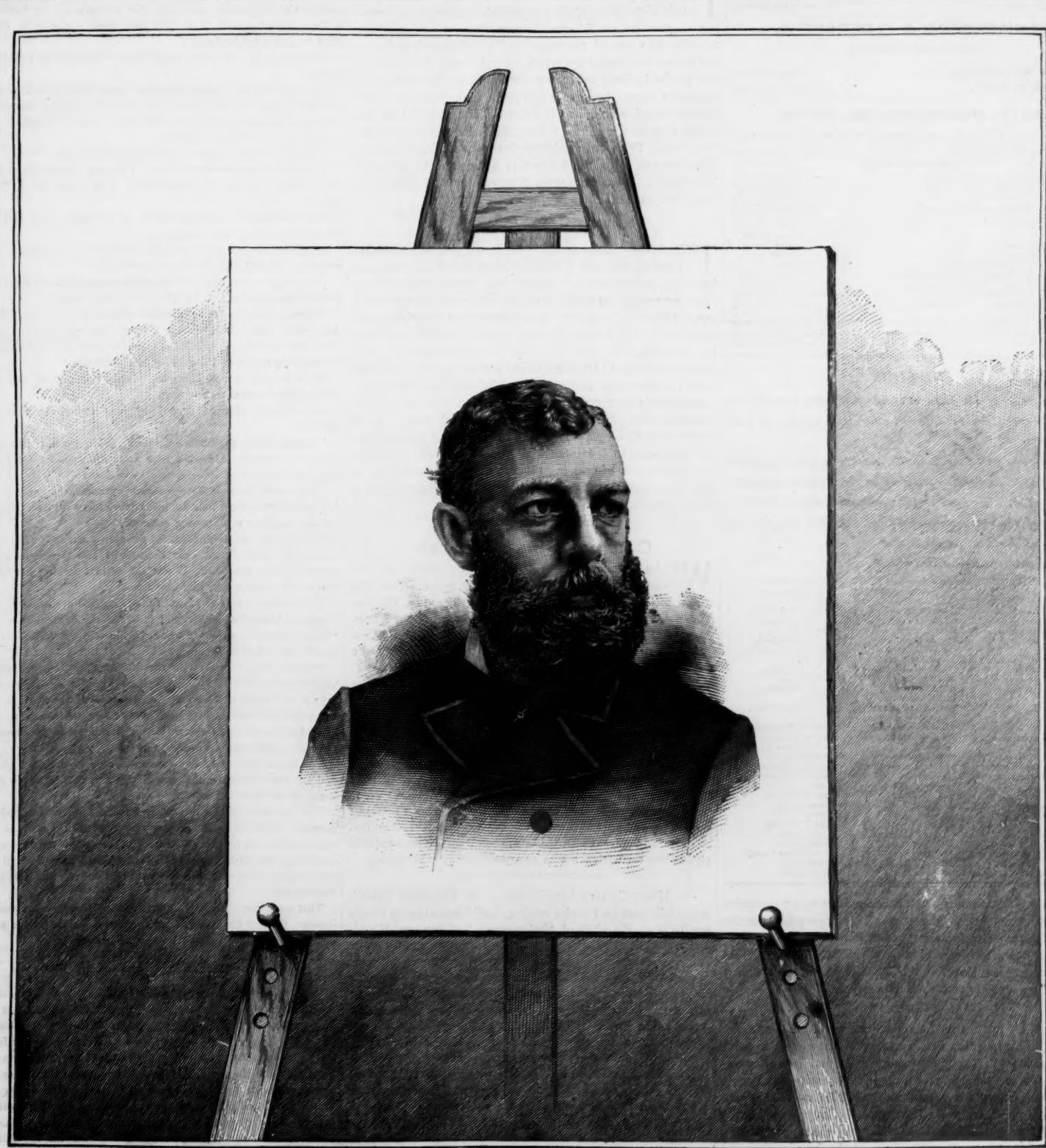
A WEEKLY JOURNAL

DEVOTED TO
MUSIC AND THE DRAMATIC ARTS.

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IVAN E. MORAWSKI.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti, Sembrich, Scalchi, Trebelli, Mata Rose, Anna de Bellocca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreño, Kellogg, Minnie Hawk, Materna, Altan, Anna Louise Cary, Lena Little, Murio-Celli, Chatterton-Bohrer, Mine Fernandez, Lotta, Minnie Palmer, Doanali, Madame Dotti, Grisinger, Catherine Lewis, Barbara Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Hope Glenn.	Clara Morris, Mary Anderson, Sam Wood, Rose Coghlan, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaschek, Geacieve Ward, May Fielding, Ellen Montejo, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Arturucke, Libuse, Ferranti, Anton Rubinstein, Del Puento, Joseffy, Mme. Julia Rive-King.	William Mason, P. S. Gilmore, Newport, Henry de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvi, John T. Raymond, Lester Wallack, McKee Rankin, Boucicault, Edmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treumann, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria.
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THE act of announcing his encore number as a "Polonaise by Liszt" struck us as somewhat inappropriate on the part of the excellent pianist, Mr. Carl Faelten. This may be Peabody concert etiquette, but it is scarcely in place before a cultivated New York symphony concert audience and it created a decidedly provincial impression.

D VORÁK has received a commission from the directors of the Birmingham Festival to write a new work for next year's meeting. The question arises in how far such commissions serve to inspire or cripple the creative faculty of a composer. Very few works that have been written for a special purpose and for so much money, have proved really great creations. There seems to be something in this kind of bargaining that clips the wings of the imagination, and although works written to order may be models of correctness and elegance, the higher characteristics are generally conspicuous by their absence. It would seem preferable to us in place of this custom of ordering works for special occasions, to buy one that the composer has already written, out

of the necessity of his heart, as it were. The composer is burdened by the thought that an order has to be executed in a given time, whether he feels like it or not. This idea is worthy of attention from managers of festivals.

A CERTAIN church in Boston has taken into consideration the expediency of having an orchestra of twenty men to combine with a chorus and solo quartet in the performance of the music every Sunday morning. This idea, it is said, will be actually carried out in the fall, whereby not only the music of the church will be greatly improved, but also the attendance be certainly very much augmented. It is much to be regretted that an orchestra is not oftener employed than it is in our church services, for sacred music furnishes ample scope for its judicious use. It would be far preferable to thus spend a portion of a church's income, than to pay a fashionable minister from \$10,000 to \$15,000, or more, per annum.



THE RACONTEUR.

SAN FRANCISCO has been the hotbed of contentions among the families of that festive town to hear the stars of Col. Mapleson, and even the servants of the families in the neighborhood of Nob Hill have been vying with each other to secure the best seats.

Could there be any better tribute to the enterprising Colonel's success?

It is reported that in one aristocratic mansion the head of the household "set up" the tickets for the whole family, including all the servants except Ah Gee, the cook, whose Mongolian ire became very much excited therat.

Striking a Steele Mackaye attitude, he exclaimed:

"Boss no catchum ticket fer me. I go see Pattum-Gerst myself. I go galley see 'Lomany Lye'; I go galley see Pattum-Gerst."

The Chinaman in some way got in an orchestra chair and applauded everything indiscriminately.

An operatic war raged among the members of the family and was taken up and continued by the servants.

Paterfamilias was ready to wager his ancestral pile on Patti and his darling spouse put up her little ducats on Gerster.

Brigid wanted to bet her month's wages on Patti, and Mary Ann, dear soul, thought that Gerster just captured the corn-bread, the bakery in which it was made, and the neighborhood surrounding the aforesaid cooking establishment.

When it came to the Chinaman, he went his pile of rice and chopsticks on Galassi every time.

His opinion, reduced to writing, was something after this fashion:

"Pattum-Gerst too muchee squeal. No good. Big man Glassy more good. He walk allee same China actor. He face allee same Confucius."

Still another instance of the operatic excitement appears in the family that gives high tone to the environment of Nob Hill, in which a wedding was about to come off.

They bought season tickets for the opera, and as it was understood that each should hear both Patti and Gerster, a good-natured lottery ensued and it was settled that nothing should interfere with the operatic performances.

The wedding day was March 19, and on that eventful occasion it appeared that the mother and father of the bride had drawn "Faust" matinee tickets and the bride and groom the "Crispino" tickets for the evening.

When the event came off in the afternoon, the loving parents had sobbed a short farewell over their affectionate daughter at 1:30 P. M., in order to take in the pleasures of the matinee, and when they returned at dusk the newly-made bride was politely firing her guests out of the parlors to give her time to dress for the Patti performance in the evening.

The harmonious pair were soon ensconced in orchestra chairs, and she was drinking in the music like a hart that had been panting after the Biblical brooks.

The ceremony of the afternoon seemed to have escaped her memory, when the ardent groom, who cared for the show at that moment about as much as a seasick man would for an emetic, questioned his darling as to what she would have done if the wedding had been set down for that night and she had drawn the Patti ticket.

That veracious chronicler of events of contemporaneous human interest, the San Francisco *Argonaut*, is responsible for the statement that she bravely replied, without flinching:

"I'd ha' postponed the ceremony."

August Wilhelmj, on the special invitation of the King of the Netherlands, the guest of the Court at the Hague, has just been honored by His Majesty, who is so intelligent a lover of art, with a mark of distinction such as never previously fell to the lot of any artist. On the 17th ult., as announced by a telegram from the Hague. His Majesty, having summoned him to a private audience, graciously expressed his admiration of the celebrated artist, and then with his own hand presented him with the Commander's Cross of the distinguished Order of the Oak Crown. Professor Wilhelmj afterward joined the royal dinner party. At a grand court concert the same evening he played Beethoven's Violin Concerto and J. S. Bach's Chaconne, together with his own "Siegfried Paraphrase" and "In Memoriam." In addition to the above, some of the King's compositions were performed. After staying a few days longer at the Court of the Netherlands, Wilhelmj will proceed to Berlin.—*Wiesbaden Paper*.

The Root Incident.

ONE of the stockholders of the Metropolitan Opera House made this statement last week: "There is a hitch in the arrangements with Mr. Gye because he wishes complete control of the house if he becomes its manager. Some of the stockholders claim that the public are admitted only on sufferance, and that they, as owners of the building, can do as they please in it and with it."

This attitude of the stockholders has grown out of what will go into history as the "Root incident." A lawyer of that name, during a recent performance of "Le Prophète," was annoyed by talking in the boxes. He rose and angrily requested the "chatterers," as he sacrilegiously termed them, to be silent.

Because of this action, some of the stockholders are up in arms, feel insulted, and are vibrating with such thrills of emotion as become great souls in times of a catastrophe.

Mr. Root was utterly in the wrong. He should have remembered that he is only one of the *hoi polloi*—the "public admitted on sufferance." Having entered the sacred precincts on sufferance, he should have suffered in silence. The only right he had there was to suffer. To be sure, he might be termed a fool to pay from \$3 to \$10 a seat for the privilege of suffering; but he did it, and therefore he should have paid the fiddler in extra coin of endurance.

Mr. Root should have called to mind, also, the fact that Mr. Vanderbilt is one of the heavy backers of the house. He might then have remembered what Mr. Vanderbilt has said of the public. That son of a father of considerable note spells the public with two *ds* and a dash behind it, at the toe of his foot, as it were.

Bearing this in mind, Mr. Root would have been aware that if, as one of the public on sufferance, he entered the Metropolitan Opera House he might not only be —— outright, but that also the wives, sisters, cousins and the aunts of certain stockholders would do as they —— (quoted from Mr. Vanderbilt) pleased during the performance.

Of course, the wives, &c., might hold a levee, or dance a can-can in the midst of an aria. Their husbands, &c., own the house, and they propose to do as they please in it.

In justice to Mr. Root and others of the dear public, however, the Metropolitan management should put up this sign at the entrance of the house: "To all who enter here: N. B.—The stockholders of this house intend to do as they —— please to-night. If you don't like it, don't buy tickets."

With this warning before him, Mr. Root would have been fairly warned. He might then have turned around without entering and have gone home, or to some other variety show. If he had entered and had found all the stockholders and their wives, &c., dancing in the boxes to the music of "Le Prophète," Mr. Root could not have complained.

There should be no false pretenses in this matter.

Those stockholders who so desire it should have the right to do as they please. Only they should have a hall all to themselves.

We like the way many of them "please" already. The mixture of doubtful French and scarcely idiomatic English permeating some of the boxes, in the midst of music, is delightful.

And, then, one looking from the balcony (*peccavi!*) sees, as never before, the human form divine in nearly all its loveliness. The proprietors of some Metropolitan Opera-House boxes produce a dazzling, nay, an electric effect—when the lights are all turned on (including an opera glass). The display of pink and white, if not captivating, is convincing.

Mr. Root ought really not have expected to hear the music at all. He paid his money and he should have taken as his choice the art gallery in the boxes. The show is worth the price of admission.

Still it is not strange that Mr. Gye hesitates about letting the stockholders do as they please. Some of them, or their wives, &c., may take an eccentric turn which would shock Mr. Gye.

As for Mr. Root, he now knows what to expect. As one of the public on sufferance, he will not again be surprised at any future display on the part of some stockholders' wives, &c.

"The Ring of the Nibelung."

H. T. FINCK (IN THE FORTHCOMING "WAGNER HANDBOOK").

"THE Nibelung's Ring" consists of four dramas—"Rheingold," fore-evening; "Die Walküre," first day; "Siegfried," second day; "Die Götterdämmerung," third day. The poetry of these dramas was written in inverse order. First came "Siegfried's Death," which is now "Götterdämmerung." The original text contained so much narrative and episodic matter, that the author decided to expand it into a new drama, "Young Siegfried." This in turn gave rise to "Die Walküre," and finally, for the same reason, to "Rheingold." The music, however, was composed in the order in which the dramas now stand. More than a quarter of a century elapsed between the time of the original conception of the work and its final completion in 1875. The rehearsals at Bayreuth were superintended from beginning to end by Wagner, who not only gave points to the orchestra, but was continually on the stage correcting the accent, expression, gestures, attitudes and actions of the vocalists by personal example. Between August 13 and 30, 1876, the first performances were given, Wilhelmy being leading violinist, Hans Richter conductor, and Frau Materna the interpreter of the dominant role of Brünnhilde. "Rheingold" and "Walküre" had been previously given at Munich, against Wagner's wishes; but

the other two dramas were for the first time heard on this occasion.

Wagner wished to retain his tetralogy for exclusive performance at Bayreuth, where it was his intention to have a series of annual performances of the best German operas, and to found, in connection with this, a high school for teaching the vocal art and acting in combination. But the difficulties which stood in the way of such a plan, no less than the urgent solicitations of managers and the public, induced him to grant the "Nibelungen" permission to leave Bayreuth. The leading cities made immediate use of this permission, and the smaller towns, that did not have the resources for mounting such a work, were visited by Neumann's traveling Wagner company; so that at the present date more than thirty cities, including London, have heard the complete tetralogy. Berlin alone decided to wait nine years, as in the case of "Lohengrin." The manager did not like the work, and concluded that it would not pay. But when Neumann's company arrived and gave, within two months, five performances of "Rheingold," fifteen of the "Walküre," six of Siegfried," and seven of the "Götterdämmerung," he changed his mind, and has now purchased the privilege of producing the entire work. The comparative popularity of the four dramas is indicated by these figures, as well as by the statement of a gentleman in Berlin who had to pay a speculator for a poor seat, 2.50, 7, 4 and 5 marks, respectively, for the four evenings.

This popular verdict does not quite tally with the opinion of connoisseurs. "Rheingold," indeed, although it contains many beautiful things, has less musical value than any other work following the "Flying Dutchman." It would seem as if the five years of cessation from composition that came between "Lohengrin" and "Rheingold" had slightly dulled the edge of Wagner's imagination. In "Die Walküre" the fire of inspiration again burns brighter; and when, in "Siegfried," he forges the sword of the Volsung, the white heat of genius is reached. As already stated in the article on "Tristan," the composition of the tetralogy was interrupted at the end of the second act of "Siegfried," and not resumed until "Tristan" and the "Meistersinger" had been completed. This period represents the most perfect spontaneity and the highest development of Wagner's genius. After hearing each of his works from five to more than twenty times, the present writer has come to the conclusion that the highest rank will be bestowed by posterity on the second act of "Tristan" and the third acts of "Meistersinger," "Siegfried" and "Götterdämmerung." From a purely musical point of view, that is to say, from the ideal Wagnerian point of view "Parsifal" must rank highest. In this, his latest and most mature work, is fulfilled the poet Herder's prophecy, that a man would arise to overthrow the booth of the flimsy, incoherent, operatic kling-klang and erect an edeon—a coherent lyric structure, in which poetry, music, action and scenery are one and inseparable.

"Parsifal."

The creative impulse appears to have been as irresistible in Wagner as the craving for artificial stimulants in the case of many nervous people. The explanation of this phenomenon is easily found. Artistic work and the consciousness of producing an immortal composition afford the most intense pleasure of which the human mind is capable. Wagner states that during the composition of "Tannhäuser" his whole mind was so completely absorbed, that he was tortured by a great fear that he would die before its completion; and when the last notes had been written he felt as if he had escaped a great danger. He never waited until he had finished one stage-play before he commenced another. At the time of his death he is said to have been at work on a new drama on a Buddhist subject. The plan of "Die Meistersinger" was conceived during the "Lohengrin," period, having been originally intended as a comic sequel to "Tannhäuser," after the manner of the Greek satyr-dramas. "Siegfried's Death" occupied his thoughts at an early period in his career, and "Parsifal" was commenced before the completion of "Götterdämmerung." Indeed there is reason to believe that the original plan of "Parsifal" dates back many years. It contains features which strikingly suggest Wagner's early purpose of making "Jesus of Nazareth" the subject of a sacred drama.

When "Parsifal" was first produced at Bayreuth, in 1882, friend and foe united in wonder at the spontaneity and freshness that characterized the music written at such an advanced period of life. Yet this fact was not so remarkable as it seemed. Almost all the great masters, whether they died old or young, wrote their best work toward the end of their career. Mention need only be made of the last symphonies of Beethoven, Schubert, Haydn; the last operas of Gluck, Weber, Mozart; the last quartettes of Beethoven, &c. "Parsifal" is as original as any of its predecessors; but in one sense it may be considered a synopsis of Wagner's whole career. It curiously unites features that occur in the earlier dramas. The curse-laden Kundry is the female counterpart of the Flying Dutchman. As a temptress, in the second act, she assumes the role of Venus in "Tannhäuser." Parsifal is the father of Lohengrin; and while in the earlier opera we have only a narrative of the Holy Grail, in "Parsifal" we enter the sanctuary itself and behold the mysteries. With the "Nibelungen," "Parsifal" has in common certain philosophic teachings, and with "Tristan" it is closely connected by the sad character of the music, which, however, has become more serene here and less pathetic, except in the Amfortas scenes. In scenic beauty "Parsifal" surpasses even the tetralogy. It contains much choral music of a simple character and a gaily weird flower-girl scene, which rivals the splendors of a Parisian ballet, and which, together with the demoniacal music of the wizard Klingsor,

affords a striking contrast to the ecclesiastical character of the rest of the music. Those who imagined that Wagner had exhausted the possibilities of instrumental coloring were surprised to find in "Parsifal" a new fairy-land of unheard sounds, blended with such perfect art that, as in the colors of the solar spectrum, the transition from one to another is imperceptible.

Six years after the Nibelung festival, on July 26, 1882, "Parsifal" had its first performance at Bayreuth, and proved a still greater success than the tetralogy, as far as the performance was concerned. When Wagner first announced his plan of building a special theatre at Bayreuth, it was derided on all sides as the air-castle of a crazy musician. He appealed to his friends, the theatre was built, and all the world went to see it. Then the critics said: "Once the mountain has come to the prophet; but it will not come again." "Parsifal" was finished and the mountain again went to Bayreuth. The next war-cry was, that Wagner's magnetic personality accounted for this miracle. Wagner died; the artists assembled and gave another series of performances at Bayreuth, no less successful, both artistically and financially, than the preceding series. Immediately after his death, in accordance with German traditions, Wagner was canonized and no one permitted to say another word against him. The critics, in despair, and ashamed to confess their partial or complete conversion, now looked about for new victims, and found them in those who had been sufficiently liberal-minded and unscrupulous to recognize Wagner's genius while he still lived among them.

Before long, however, this method of hiding their confusion will strike even them as comic, and they will want a new motto. They might say that everybody now goes to hear Wagner because it is "the fashion." That would be exceedingly sarcastic, and at the same time quite true. As a rule, of course, people and things become fashionable suddenly, while Wagner required more than thirty years to attain that result. But he clearly forms the exception which only proves the rule. His only aim, as everybody knows, was to win ephemeral applause; and he spent his whole life in pandering to the depraved taste of the operatic public. In "Rienzi" he still aimed at artistic results; but in all the other operas he wrote absurd librettos, arias for showing off the singers, dry recitations for giving people an opportunity to talk, overlooked the symphonic capabilities of the orchestra, and made the singers execute so many runs and trills, that they had no opportunity to act or to pronounce their words distinctly. What will be the result? In five hundred years this fashionable craze will subside, and all of Wagner's operas be consigned to oblivion—with the exception, perhaps, of the "Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan," "Meistersinger," "The Nibelung's Ring," and "Parsifal."

The subscription sale for the Wagner concerts to be held at the Metropolitan Opera House on April 22, 24 and 26, under the direction of Mr. Theodore Thomas, is concluded most successfully. All available seats have been subscribed for the three concerts.

Gounod's much-remodelled opera "Sapho" was presented for the first time at the Grand Opera, Paris, on Thursday night last. The scenery was greeted with rapturous applause, as were also some wondrously delicious love songs woven into the classic dreariness of the opera. These songs were in the original score published in 1851, and are among the composer's sweetest, and worthy to be placed with the love scenes in "Faust." The general opinion is that Gounod would have done wisely to use up the old score, at least the music of the so-called classic portions, and choruses for new oratorios for Birmingham, and taken the exquisite love scenes and songs as the germ for a new opera. The text of "Sapho," by Emil Augier, is very dull and undramatic. Mme. Kraus, as Sapho, was superbly dramatic whenever she had an opportunity, especially in the celebrated stanzas of the scene concluding the opera, before throwing herself from the Leucadian rock. Gounod was not called before the curtain at the conclusion, neither were proclaimed the names of the author and composer, as is usual with new operas. In an interview with a French journalist, Gounod says: "Every time that an opera of mine has failed, I have said to myself that is a horse killed under me, and I jump on another." In "Sapho" he has gone against this principle with lamentable results.—*Herald.*

An agitated foreign gentleman climbed up stairs to the Journal's editorial rooms yesterday, and, after getting his breath, said to the first man he met: "I wish to ask you a question." On being encouraged to relieve his burdened mind, he said: "Haf you attend ze Zinfonie Concerts zis vinter?" The editor confessed that he had. "Vell," said the foreign gentleman, "vill you answer me zees? I haf study ze music for ze last thirty year, and I sink I know zomesing about him. Yet I go and I hear ze long zinfonie, and ze concerto on ze piano, and ze fantaisie upon ze violin, and I will confess me zat at ze first hearing I understand leedle or nossing of him. And as I seats and leessens to ze music I hears ze young ladies all around me, who I cannot but sink know less of ze music zan I, who have zo mooth study him, and zey all say, 'How beautiful!' 'How mooth soul zere is in ze gomposition!' 'How grand ze devilópmént!' ven, by gar! I understand nossing—I, myself, who have so mooth play ze piano and ze violin, and hear ze best music in Europe. Am I so mooth ze fool, and is ze American mees zo mooth ze smarter zan am I? Vill you answer me zat, my kind vriend?" Unfortunately, however, his hearer could not, although he had often marveled at similar circumstances, and the foreign gentleman went away, shaking his head mournfully.—*Boston Journal.*

PERSONALS.

A QUESTION OF TASTE.—Although Adolf Fischer, the violoncellist, did not make a very favorable impression when he visited London recently, he seems to have been very well received at Boulogne-sur-Mer. The taste of various audiences differs so much that a failure in one city does not necessarily mean a failure in another.

RUBINSTEIN'S AFFLICITION.—Rubinstein has for some time lost the use of one eye on account of a cataract. The difficulty lies in the fact that the doctors fear to operate on the afflicted member as the sound eye may be effected thereby.

LOEFFLER SAILS FOR PARIS.—Martin Loeffler, the well-known Boston violinist, has sailed for Paris, where he intends to continue his studies under the most eminent masters. His future success is likely to be far greater than ordinary, judging from the impression he has already created.

PETERSILEA REMEMBERED.—Carlyle Petersilea, the Boston pianist, now in Berlin, Germany, has been made an honorary member of the Academy of Art and Science, of that city, and is now authorized to wear their decorations.

WHAT JULIUS BENEDICT SAID.—At a brilliant reception tendered by Wilson Barrett to Lawrence Barrett in London on last Thursday evening, Sir Julius Benedict, who was present, said that not only was England indebted to America for dramatic, but for vocal art as well.

MR. HIGLEY'S PLAYING.—At the sixth closing exhibition of the Royal Conservatory of Music at Leipsic, the playing of Edwin Higley, formerly of Middleburg, Vermont, appears to have produced a good impression. Paul Homeyer, the able critic, reviewing the exercises in the *Leipziger Tageblatt*, writes: "Bach's Doric Fugue was rendered by Mr. Higley with complete correctness, as well on the technical as on the musical side. His playing was distinguished throughout by good phrasing and rhythmical certainty." Mr. Higley will settle in Worcester, Mass., on his return to this country this month.

DVORAK'S CONTRACT.—As was expected, Dvorak, before leaving England, made a contract to write an important work for the Birmingham Festival of 1885. He will, according to present understanding, return to England to direct this new work personally. Messrs. Novello have secured the copyright of the prospective composition.

THEO. THOMAS'S PLANS.—Theodore Thomas will sail for Europe upon the conclusion of his concert tour, the last of June, and will remain abroad, chiefly in Germany, until the latter part of October. He will then return here to resume his regular duties. He will, perhaps, engage in some new enterprises, of which the public will be informed in due course.

A MUSICAL PRODIGY.—A young child named Maud Cook, seven years of age, and who is blind, is said to be a remarkable musical prodigy. She plays pieces after having heard them once, like Blind Tom, and can at once tell the key any piece is written in. S. L. Cook, her father, has written us from Manchester, Tenn., saying that she is open to an engagement if a competent manager will undertake to bring her before the American public. She has appeared already in many towns in her native State and elsewhere, and has been pronounced by the press to be a musical phenomenon. Her capability for improvement is also not to be overlooked. A good manager would, no doubt, find blind Maud as good a gold mine, financially speaking, as has been "Blind Tom."

GOUNOD'S NEW SONG.—Gounod is said to have composed a new song on Byron's poem, "Maid of Athens," the proceeds of which are to be sent to a Mrs. Black, the original "Maid of Athens," who is now living in a suburb of London, England. The act is gracious enough, and no doubt the sale of the song will materially help the lady.

A TENOR'S DEBUT.—A new tenor by the name of Haranaz has just made his debut at the Teatro Real, Madrid, appearing in Donizetti's opera, "Linda di Chamounix." His success was marked.

IMPROVING THE CONCERTINA.—F. W. Henley has, according to the London *Athenaeum*, improved the concertina. He has extended the treble a fifth downward (to tenor C), and the two lower octaves have been provided with a touch which allows all gradations of tone, from piano to forte, produced by mere finger-pressure. The accompaniment can thus be subdued when the instrument is used for solo purposes. The method of holding the instrument has been improved, allowing greater liberty to the fingers while playing.

BLUMENBERG IN TEXAS.—Louis Blumenberg, the violoncello virtuoso, will be one of the attractions at the Musical Festival in San Antonio, Tex., which takes place on the 24th, 25th and 26th of this month. After the festival, Blumenberg will appear in concerts in other cities of Texas and in Mexico, under the management of Mr. August Doepp, who is also manager of the festival at San Antonio.

SULLIVAN BACK IN LONDON.—Sir Arthur Sullivan has returned to London much improved in health. His trip abroad has evidently helped to improve his shattered physical powers and give tone to his brain.

PRAISE FOR MINNIE DILTHEY.—The *Sunday Mercury*,

in commenting upon the first performance of "La Vie," speaks in the following deservedly encouraging words about Miss Minnie Dilthey, the daughter of one of New York's most esteemed German journalists: "The young beginner in green silk, who sang an interpolated waltz, will be heard from one of these days. Such voices and flexibility are not pendant from every bush, and those who jeered at that young lady's nervous awkwardness will, if she remains in the profession, feel honored at some time by her recognition.

AN INTERESTING BOOK.—Mario's memoirs are shortly to be published by Zanichelli, of Bologna. The book will find a ready sale if it treats in any way exhaustively of the great tenor's career.

KOBBE'S LECTURES.—Gustav Kobbe has just delivered a series of four lectures at a young ladies' seminary in this city. In his first and second lectures he treated of musical instruments and the human voice; in the third he dealt with the development of the opera and the theory of the music drama; while in the fourth, given last Wednesday, he treated of "Parsifal" in its varied aspects. The lectures are interesting.

A NINE-YEAR-OLD PRODIGY.—Julius Prüwer is a boy pianist of only nine years. He has attracted the attention of both Rubinstein and Liszt, the former having expressed himself to the effect that he has genius and has a future. Liszt has presented Prüwer with his photograph, which has inscribed upon it, "To the little pianist prodigy, Julius Prüwer, who in his ninth year plays Bach's fugues from memory and skilfully transposes them."

NORDICA IN LONDON.—Mme. Nordica (Miss Lillian Norton) is to spend a portion of the early season in Paris. She is at present in London, where she will reside during the months of June, July and August.

ACCUSED OF ILL-TEMPER.—M. Maurel, the fine baritone singer and manager of the *Theatre Italiens*, Paris, is said to have had so many quarrels with his artists lately, that people are beginning to accuse him of possessing a chronic ill-temper. Poor Maurel! operatic artists are enough to spoil the best-tempered being.

ROSNATI'S DEATH.—Ferrante Rosnati, the well-known tenor, died last month in a hospital in Florence. He possessed a splendid *tenore robusto* voice, but began his career before it was sufficiently cultivated. Rosnati sang in this city with Ilma di Murska at the Grand Opera House concerts, 1879-80. He was in his 40th year.

AN OFFER TO MUSIN.—Musin, the violinist, has been offered an engagement by Henry E. Abbey for concerts in Boston.

VON BULOW'S DAUGHTER ENGAGED.—Daniela von Bülow, daughter of the famous pianist and conductor, has just been engaged to Fritz Brand, the well-known theatre machinist. He assisted his father in the stage scenery that was necessary for the production of the "Nibelungen" performances given at Bayreuth in 1876. Hans von Bülow is reported as having approved of his daughter's choice, so all looks promising for the betrothed pair.

A LETTER FROM GYE.—The following is from a private letter by Mr. Gye, written twelve days ago, and is of interest as far as the pending negotiations about the Opera House management are concerned: "The directors of the Metropolitan Opera House have certainly proposed that we should undertake its management, but as yet we have no definite offer from them, nor have they put us in a position to consider the matter seriously. The reports in the newspapers are very much exaggerated, and I regret to say very misleading."

HERBERT GYE.

Oscar Raif and His American Pupils.

ONE of America's most talented young lady pianistes writes to us about Herr Oscar Raif, of Berlin, from whom she is at present receiving her finishing lessons, as follows:

"With Mr. Raif I am perfectly delighted; his patience and conscientiousness are to be wondered at, and his system seems to me to be the simplest and most 'common-sensical' of all the pianoforte systems that I, at least, have ever seen. And his playing is beautiful, being always characterized by the greatest delicacy and refinement, while his *technique* is superb, even though he never practises now, for he is too busy. He has so many pupils that he is beside himself, and scarcely knows what to do with them, and is fairly overrun with new pupils begging for lessons that he cannot give. For our musical future in America he is doing really splendid work, for he is making the effort to prepare us, before sending us home, not to astonish all America with a tremendous display of *technique* (for that of that class of pianists we have already more than enough), but rather to enable us to give and appreciate a thoroughly poetical and musical conception and interpretation of all composers.

"His own playing is so thoroughly poetical and musical, and he is laboring so faithfully to teach us to play understandingly and *musikalisch*, that I am sure he will be largely successful. He has a great many American pupils, many of whom are exceedingly talented, and, of course, as he teaches them so well, and teaches them also how to teach, they will, some of them at least, impart his beautiful interpretations in their turn to many others, and I cannot help but think that, through this man, a new and decidedly higher standard will be introduced into the musical element of the United States."

Ivan E. Morawski.

M. R. MORAWSKI was born in Warsaw, Poland, on March 31, 1852. He moved to Holland early in life, where he received his education, including the study of music with resident teachers. He came to America in 1870, landing in New York, where he continued his musical studies under the tuition of Paolo Giorza, a well-known teacher and composer, and subsequently with P. A. Reverte, of whom he is an ardent admirer. Frequent concert engagements brought young Morawski prominently before the public, who were unanimous in awarding the young artist talent of no mean order.

In 1875 he went to Europe, where he pursued his studies with the best teachers in France and Germany for two years. During this time he had engagements in the principal cities of Holland and Belgium, where his efforts were highly extolled both by the press and public.

Tschaikowsky's "Mazeppa" in St. Petersburg.

M. MAURICE PAPPAPORT writes as follows to the *Mendrel*, of Paris, with regard to the first representation of Tschaikowsky's new opera "Mazeppa," in St. Petersburg: "After a first hearing of Tschaikowsky's 'Mazeppa,' the first feeling experienced by the listener, is a conviction that unhappily the realism of our century has taken too strong a hold upon the arts. What will it lead to? Our talented composers, even those as gifted as Tschaikowsky, led on by false ideas with regard to dramatic truth, and by the exigencies of the new adepts of the modern musical drama, forget that when reform, so-called, paralyzed melodic beauty and aesthetic sentiment, it is likely to end in nothing. To overthrow the world can not be called progress, for progress should be both healthy and rational.

"Is it necessary in order to illustrate the genial poem of our great poet Pouchkin 'Poltava,' to reproduce on the stage the torture and punishment under all its guises of the unhappy *Kotschubey*, victim of the traitor *Mazeppa*? And then there is a handsome and brave Cossack in love with *Marie*, killed by *Mazeppa* at the beginning of act three, who is kept on the stage during the entire act, although grievously wounded and writhing in agony. We see the tender *Marie* throw herself on the corpse, and become insane, then drown herself in the manner of *Ophelia*. Her body is also brought on the stage. Is it absolutely necessary to bring to the gaze of the public the instruments of torture and the two prepared scaffolds for *Kotschubey* and *Iskra*, and to scatter the stage with corpses? No, a thousand times no. And yet precisely in this lies the culminating point of the musical drama of 'Mazeppa,' while the historic subject, treated in only a mediocre manner, remains of only secondary importance.

"The tableau of the famous battle of Poltova is admirably treated in a kind of symphonic intermezzo preceding the third act, and in which the unusual talent of the composer is exhibited in all its splendor. 'Mazeppa' is a symphonic opera rather than a veritable music-drama. The orchestra overwhelms everything else. The instrumentation is grandiose and beautiful, but what transpires on the stage has very little in common with the fine orchestral inspirations. . . . As a lady was asked what impression this opera had made upon her, she replied very tersely, 'The orchestra sings while the singers accompany it.' This is definition of the opera in a few words. Naturally a composer of the great gifts of Tschaikowsky cannot fail to have 'moments of inspiration.' There is to be found then, here and there, truly impressive fragments, such as the monologue of *Kotschubey* in the prison, the prayer for two voices and the chorus in the third act, a romance for tenor, the mad scene, and the Berceuse; but, finally, the general impression remains overwhelming and lugubrious. We leave after the opera as though it were a long nightmare, without having been able to admire aught else than a remarkable symphonic writer.

"The chief characters of the opera are, first, *Kotschubey* and his daughter *Marie*. They were represented by M. Melnikoff and Mme. Laterner, both artists of great gifts. M. Franckinoff, as *Mazeppa*, shone irreproachably as a singer, but he did not act with equal skill. The orchestra, under the direction of M. Napravnik, our excellent conductor, played with remarkable verve Tschaikowsky's symphonic opera."

"There was an interesting presentation of Rossini's 'Stabat Mater' on Sunday evening at the Church of the Transfiguration, Hooper street and Marcy avenue, Brooklyn. The choir of the church was assisted by the choir of the Church of the Sacred Heart and these soloists: Mlle. Isadora Martinez, Miss Alma Del Martin, Mrs. M. A. O'Hare, Miss Mina E. Grotjan, Miss Tillie Jones, Fred. Harvey, Carl Steinbuch, J. Henry Haaren and Frank Mulligan and Anton Jontz, organists. There was a large attendance and the performance was very creditable to all concerned."

"Two new houses to be devoted to musical and dramatic performances are about to be erected in Cincinnati. One of them is in connection with the proposed second Dramatic Festival, and seems to embrace the extension of the Grand Opera House. The second enterprise has sprung from George Ward Nichol's brain, the president of the College of Music. He proposes to put up a building adjoining the Springer Music Hall and the College of Music. The concerts and operas by the pupils of the college will be given there. The work will be begun as soon as the spring season opens, and the building is to be ready for us by September 1."

Italian Opera.**"LOHENGRIN."**

NOTWITHSTANDING the inclemency of the weather a fair sized audience witnessed an excellent representation of Wagner's "Lohengrin" at the Metropolitan Opera House on Wednesday night. Mme. Nilsson's *Elsa* has been witnessed, admired and criticised so often that our readers are well acquainted with her strong impersonation of this character. Although her voice may have lost its former freshness she retains her art, her exquisite delivery, and her dramatic effects. Campanini seemed to be better disposed than he has been the earlier part of the season. Mme. Fursch-Madi's *Ortruda* was strong and effective. The histrionic power of this excellent artist is also to be admired in her representation of the resolute and inflexible malignity of the character. She acts with great energy and freedom and her gestures are picturesque and bold; her splendid voice is of a singularly beautiful quality, reminding one very much of Mme. Parepa. The orchestra was admirably conducted by Signor Vianesi.

"CARMEN."

"Lucia" was to have been given on Friday evening, but owing to Mme. Sembrich's indisposition "Carmen" was substituted, with Mme. Trebelli in the title role, the remainder of the cast being the same as when the opera was given last season. Mme. Trebelli scored a passable success, but her *Carmen* does not equal her *Asucena*, a fact she herself is no doubt well aware of. Mme. Valleria's *Michela* always pleases, if nothing more. She was, however, hardly in such good voice as on previous occasions. Nevertheless, her friends presented her with some choice floral designs, which proved again the estimation in which she is held. Signor Campanini gave an impersonation of *Don José*, which was characterized more by exaggeration than by anything else. His voice is, of course, no longer enjoyable. Del Puente's personation of the *Toreador* was as effective as usual, which is saying all that need be said. Mme. Cavalazzi's dancing was as much enjoyed as ever. The chorus was fair, and the orchestra played well.

"MIGNON."

"Mignon" was given at last Saturday's matinee, and, it is said, in excellent style. Mme. Nilsson was in good voice, and here and there drew forth from her audience most hearty and well deserved applause. After the well-known "Styrienne" she was recalled five or six times. M. Capoul does quite fairly as *Wilhelm Meister*, a part with which he is identified. Mme. Valleria was hoarse, a fact that was made known to the audience, which is unvariably well disposed toward her. Mme. Scalchi in the part of *Frederico* was successful, and had to give twice the popular "Gavotte." The audience was larger than usual.

Casino Concert.

OPERA BOUFFE held sway at the Casino Sunday Night Concert, and the occasion proved, in some respects, one of the most delightful in the series of one hundred and sixty-nine concerts which have been given at that pleasure house. Mr. Rudolph Aronson has the faculty of inducing an orchestra to bring out effectively the grace, airiness and melody of the works of such composers as Suppé, Strauss, Offenbach, Millöcker, Au-drau and Lecocq. Offenbach's overture to "Orphée aux Enfers" was deliciously rendered and found an appreciative audience.

The Casino patrons are showing more and more a keen relish for the lightness and airiness of French art. For this reason, in part, Mlle. Angle "brought down the house," and the house persisted in calling her out to bring it down again and again. She sang chansonnets of Lecocq and Metra, and "Le Petit Bleu" for an encore. Vivacity, *chic*, sprightliness and all the French graces appeared to be dancing at her fingers' ends.

Mr. Frederick Leslie made his first appearance as a concert singer at the Casino. His "Four Jolly Smiths" was well received. The "Dolly's Courtship," in which he was able to introduce his peculiar and happy art in mimicry, made him the recipient of recalls, and in response Mr. Leslie sang the love song which in "The Merry War" has always surrounded him with a halo of applause. Mr. Leslie has a clear, resonant voice. His enunciation, too, is excellent, a matter so much disregarded by many singers.

A similar entertainment, with the same soloists, will probably be given next Sunday night.

Concert of the Symphony Society.

THE sixth and last concert of the present season of the New York Symphony Society was given at the Academy of Music last Saturday night before a good-sized audience. The programme was one of unusual interest, and Dr. Damrosch deserves praise for the efforts he has made lately in bringing forward new or seldom heard works. The concert opened with the exquisitely lovely, though somewhat markedly Mendelssohnian, "overture, scherzo and finale," op. 52, by Schumann, a work which lacks only a slow movement to make it a complete symphony. It was played very well, but it seemed to us that Dr. Damrosch took the two last movements in somewhat too slow tempo.

The next number, Joachim Raff's C minor pianoforte concerto, served to introduce to a New York public one of the best pianists they have lately had occasion to hear. This was Mr. Carl Faellen, from Baltimore, who interpreted the work with masterly

technique and a fine musical conception, which lent charm even to the somewhat very vulgar last movement.

The dramatic first movement and the beautiful and poetic "Andante quasi Larghetto" were rendered with spirit and feeling. The orchestral accompaniment, however, was too loud throughout, and in the first movement for a space of eight measures the orchestra was entirely out. Mr. Faellen was enthusiastically received and repeatedly recalled by the public, and at the Friday afternoon rehearsal as well as at the evening's concert responded with an encore, playing on the former occasion Chopin's A flat "Ballad" and on the latter Liszt's E major "Polonaise."

The most important and interesting work to musicians was Beethoven's grand C sharp minor string quartet, op. 131, scored for full orchestra by Karl Müller-Berghaus. It was announced by the management in an explanatory circular as "The C sharp minor Quartet as Symphony," and one is forced to acknowledge that in the garb of full orchestration this, one of the deepest and noblest of the master's works, assumes dimensions which justify the title, though the form, especially of the first movement, is not strictly symphonic.

The Scherzo and Finale, however, can decidedly lay claim to this, the highest form of instrumental writing, and also more truly so than the two preceding movements, on account of the superior orchestration, which, notably in the last movement, reaches a climactic grandeur of a genuinely Beethovenian kind. Mr. Karl Müller-Berghaus has always been known as a fine orchestrator, but more of the showy and glittering kind of writing. In this quartet, however, he has shown such depth and understanding, united with a true spirit of reverence, that the result cannot but be called most happy. And as success is always the best proof of the justification of an undertaking, the success which this scoring of Beethoven's work attained with the musicians and cultivated audience suffices to settle the question whether or no anybody has the right to, what the adversaries jeeringly call: "improve on Beethoven."

As regards the rendering of the difficult work, it must be said that Dr. Damrosch did his part of conducting exceedingly well, and that he may feel proud of having produced a novelty of such great musical importance to a New York audience before it was ever heard even in Germany. The orchestra, however, played somewhat unsteadily and roughly, and several mistakes occurred in the first oboe part.

The concert closed with the "Entrance of the Gods into Wal-hall" scene from Wagner's "Rheingold," and this noble and impressive tone-picture formed a fitting finale to this unusually interesting concert. It was too bad, however, that the important harp part was not represented in the orchestra, and that the "Rhine daughters" behind the scenes sang somewhat flat. Otherwise, the performance was a good one.

Jersey City Philharmonic Society.

A PERFORMANCE of Spohr's oratorio "Calvary" was given in Chickering Hall on Saturday evening by the Jersey City Philharmonic Society, under the direction of Louis C. Jacoby. The performance was in commemoration of the one hundredth anniversary of the birth of the composer. Two hundred chorus voices, with an excellent orchestra, as well as Mrs. Grant, Miss Capper, Miss Maddox, and Messrs. May and Morawski, as soloists, were the forces engaged in the interpretation of the work. The choruses were given in a style that deserved much praise, a well-balanced tone, precision in attack and general shading being qualities exhibited. The soloists were acceptable, especially so Mrs. Grant and Mr. Morawski. Mr. Jacoby conducted carefully, although in places he did not have the performers under as firm a control as is desirable. The audience was large and very demonstrative.

Miss Beebe's Concert.

MISS HENRIETTA BEEBE gave a concert in Chickering Hall on Tuesday evening, April 1, at which she had the assistance of several well-known artists. The programme was arranged to please the average concert-goer, and thus the large audience present enjoyed itself. The opening number, Spohr's glee, "Health to my dear," was only fairly sung. It served to introduce Christian Fritsch, who sang Schubert's "Am meer" and Jensen's "Margaret am Thor," both excellent selections. Mr. Fritsch's voice is not what it once was; it has lost its ring. He sang with fair expression and intelligence, however. Mlle. Marie Heimlicker played three piano solos with a certain facility, if in a somewhat amateurish manner. They were Chopin's Nocturne in F sharp major, the same composer's Valse in A flat major and a "Rigandone" by Raff. She was heartily applauded for her efforts, which, no doubt, gave her friends much satisfaction.

Miss Beebe's first selection was a cantilena from Gounod's not very well known opera "Cinq Mars." It is composed in the composer's peculiar vein, and is quite interesting and melodious, if not displaying much invention. Miss Beebe's rendering was enjoyable, as it always is when she confines herself to ballads and lyrical works. She was encored, of course, and gave a humorous song. Her other solo was Fox's song, "Be my love," and she also took part with Miss Bryant in a duet from Délibes' "Lakme," and in Faning's "Song of the Vikings," which was the concluding number on the programme. Miss Beebe was continuously and heartily applauded, and received several bouquets during the evening.

Mme. Liebe's playing of Alard's fantasia for violin on "Il

Trovatore" was a very meritorious performance. Mr. Baird gave Dibdin's song, "Blow high, blow low," in a very lifeless manner, which could have pleased none but his friends. Miss Bryant sang Dessen's song, "To Sevilla," in fair style, while Theo. Liebe performed two 'cello solos with his usual skill. They were a "Barceuse," by Simon, and the valse from Délibes' ballet, "Sylvia." The other numbers on the programme served to fill up the evening's entertainment pleasantly, and thus Miss Beebe's concert may be said to have been a popular success.

Concert of the New York Orchestra Society.

THIS youngest of our orchestral bodies, consisting mostly of the sons of older resident musicians and of amateurs, under the conductorship of William G. Dietrich, an excellent musician, gave their first "grand concert" at Steinway Hall, on last Monday night, and had a fair-sized audience. The following programme was rendered on the occasion:

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|---|------------------|
| 1. Overture—"Academical"..... | Johannes Brahms |
| 2. Romance—"Oh, Sweet Birdling"..... | F. Q. Dulcken |
| 3. A Faust Overture..... | Richard Wagner |
| 4. Recitative e Aria—"Non so d'onde vieni"..... | W. A. Mozart |
| 5. Symphony—in C minor, No. 5, Op. 67..... | L. van Beethoven |
- Orchestra.
Mme. Amy Sherwin.
Allegro con moto. Allegro: Scherzo. Allegro: Finale.

The orchestra played very accurately and with a good deal of finish if its make up is taken into consideration. Some of the wood-wind instruments, however, ought to be, if possible, replaced by better material. Mr. Dietrich conducted skillfully and efficiently, and deserves credit for what he has accomplished with a body of mostly amateurs.

Mme. Sherwin was in excellent voice and sang exceedingly well. She was recalled and encored after both of her selections.

Henschel Vocal Recitals.

THE first of a series of recitals of vocal music was given on Friday evening last in Chickering Hall by Mr. and Mrs. Georg Henschel. As usual, these two artists greatly pleased the audience in attendance by their refined, effective, and intelligent interpretation of compositions by Beethoven, Mozart, Haydn, Handel, Schumann, Gounod, Massenet, Bruch, and Cimarosa. Mrs. Henschel's style of singing commends itself to her listeners, who never fail to be brought into sympathy with her. Although Mr. Henschel's voice is not the most pleasant, he sings with great skill and fire, and his general musically attainments are such as to procure for him the best and heartiest reception. The next recital will be welcomed by all who like vocal music of a high order, interpreted with artistic elegance and expression.

New York Chorus Society.

THE third and last concert of the present season given by the New York Chorus Society, occurred on last Thursday evening in Steinway Hall, and was attended by a very large and fashionable audience. The programme embraced one of the latest European novelties, Dvorák's "Stabat Mater," a work that seems to have been extremely well received in London recently. Judging the composition after one hearing and a careful examination of the piano score, we must confess to a disappointment in its subject matter. As a general opinion, we should say that it is the best "made-up" work we have ever heard. There are pages of repeats in it which do not offer the slightest variety to the first setting. The themes also are often commonplace, and thoroughly Italian in melody and accompaniment. The first movement is too long for the motives employed, and becomes positively wearisome before the close is reached. The "Quis est homo" is interesting and beautifully written, but the middle section is hackneyed. The opening passage chosen as the groundwork of the "Eia, Mater," has been already worked to death, so it is not to be wondered at that Dvorák has made nothing new out of it. The "Tui nati vulverati" is skillfully written, but here again all the passage-work is of ancient date. As for the tenor solo and chorus, "Fac me vere tecum flere," the accompaniment only saves it from being truly hackneyed. The opening melody is pretty enough to be placed in a Sunday-school selection of hymns. The "Virgo, virginum preclaras," and the "Fact ut par tem" do not call for special mention; but the alto solo, "Inflammatus et ascensus," is well conceived and planned. The final chorus is rather cheap, for there is no well-defined form followed, and the counterpoint is of the sort that is thrown together in a promiscuous fashion, mostly made up of ordinary imitations. A dozen such works as Dvorák's "Stabat Mater," and Gounod's "Redemption" are not worth one movement like the second in B flat minor in Brahms's "German Requiem." There are some effective passages in the "Stabat Mater," but few that are really powerful. The orchestration is refined, but never strong, while here and there it is monotonous.

The work was better rendered than was Brahms's "Requiem" at the last concert of the society. As a whole the chorus deserved great praise, and, of course, the playing of the orchestra was all that could be wished.

After the "Stabat Mater" some music was performed by one known to the world as Richard Wagner, than whom no greater composer has lived. The overture to the "Flying Dutchman" received a splendid interpretation, and the "Spinning Chorus and Ballad" was also satisfactorily given. The "Siegfried Idyll"

was played to perfection. An effective close to the concert was the chorus, "Wake! wake!" from "Die Meistersinger."

The soloists were Miss Emma Juch, whose music was rendered with taste and expression; Miss Emily Winant, whose intelligence and admirable voice were well displayed throughout the evening; Jacob Graff, of whom we cannot speak with much commendation, seeing his voice is not very pleasant nor his style very cultivated; and Max Heinrich, who sang conscientiously and effectively all the bass solos of the evening. C. M. Niske was the chorus master. Theodore Thomas directed with great care and his usual ability.

Next season the Chorus Society have made arrangements to produce MacKenzie's new work, which will be performed for the first time at the Norwich Festival, in England, in October next.

Arion Singing Society.

THE Arion German male chorus gave their annual concert at Steinway Hall, on last Friday evening, and as usual had quite a large-sized audience, consisting for the most part of members of the Arion Society, their families and friends. What made the concerts memorable was the excellent and interesting programme provided, which consisted for the greater part of absolute novelties, and, secondly, the fact that the performances were conducted by Frank Van der Stucken, the society's new leader. Although this gentleman has arrived from Germany only very recently, he has in the comparatively short space of a few weeks succeeded in studying with his chorus members some rather difficult and very interesting new works. Of these, the ballad "Das Thal des Espingo," by Rheinberger, a very beautiful composition by the way a male chorus *a cappella*, "Wer nie sein Brod in Thraenass," by the conductor and Edward Grieg's pompous and richly harmonized and orchestrated ballad, "Land-Kennung," all of which were heard on this occasion for the first time in New York, are some remarkable specimens.

It cannot be said, however, that the chorus singing was of the best or most refined kind. Aside from the lack of good and fresh tenor voices, there was everywhere apparent more or less roughness and a lack of precision in shading as well as in rhythm, which made us think that the selections, beautiful, novel and interesting as they are, were somewhat too ambitious for the present state of the members' musical attainments.

Not much more praiseworthy were the efforts of the two soloists, Jacob Graff, tenor, and Franz Remmerts, baritone. The latter, although he is a good singer, evidently was not in the best of condition, and his rendering of Lysiard's great and difficult aria, "Wo berg' ich mich?" from Weber's "Euryanthe," could therefore not be called satisfactory. Mr. Graff's so-called tenor voice, with its trumpet and nasal qualities, is simply execrable.

Best of all were the performances of the orchestra, who played several novelties, including some selections from the music to Shakespeare's "Tempest," by Mr. Van der Stucken. These showed the composer to be a musician of the first rank, as indicated in both his thematic and orchestral treatment. If to this were joined a somewhat more exalted inventive faculty and better judgment in selecting or rejecting thematic material, we have no doubt that Mr. Van der Stucken would stand high in the list of modern composers. As it is, he gives great promise for the future, and unquestionably is a most valuable addition to the growing staff of resident composers. We hope to hear more of Mr. Van der Stucken's works soon.

The programme contained three more orchestral novelties of which the first was an overture by Raff on Luther's Hymn "Ein feste Burg ist unser Gott," which shows fine workmanship and orchestration, but is more of a paraphrase than an overture, when its lack of form is taken into consideration. The next was an interlude from Wagner's "Die Götterdämmerung" and is called "Siegfried's Rheinfahrt." It is a graphic truly Wagnerian tone picture, but lost some of its inherent beauty through a rather careless performance. Lastly we have to mention an "Angelus" for string-orchestra by Liszt which is really a most uninteresting, weak and shallow composition that might better have remained unplayed. As to Mr. Van der Stucken's conducting it is needless to say that he does it musically and carefully. His beat is good and firm, but he needs a little more fire and inspiration to carry the orchestra along with him. His chorus directing, however, is very good, and the Arion may be congratulated upon having obtained so efficient and satisfactory a conductor.

At the Casino.

PREPARATIONS are active at the Casino for the production of "Falka" on Monday night next. The opera has already had a successful run of five weeks at Haverly's Theatre, Philadelphia, and will continue on there until the end of this week. On the transfer of "Falka" to this city, "The Merry War" will begin a provincial tour at Philadelphia.

"Falka" will be given at the Casino in a brilliant manner. Mr. Rudolph Aronson says that the stage setting will be the finest ever given a comic opera in this country. The most careful attention has been bestowed upon the scenery and the costumes. Mr. Thompson is occupied in painting the moonlight street scene of the first act; Mr. Mazonovich is developing the cattle view for the third act, while Mr. Hoyt is engaged on the second act. The middle act transpires in an interior, and the setting is in silver and white. The effects are novel and promise to be exceedingly beautiful.

Miss Cecil Fernandez, who first appeared as Falka in Philadelphia, has been obliged to return to England, and Miss Berta

Ricci, who is now playing the role in Philadelphia, will continue it at the Casino. Mr. J. H. Ryley will take the place of Mr. Francis Wilson, who goes out in "The Merry War," succeeding Mr. Frederick Leslie. Miss Mathilde Cottrell, whose Elsa has been such an attraction in "The Merry War," will, happily, be in the cast of "Falka," while Miss Jeannie Winston will play Elsa on the road. Mr. Catenhusen will conduct the orchestra for "Falka." Mr. Jesse Williams leads the fortunes of "The Merry War" in its excursion over the country.

Miss Rosalba Beecher has been playing the role of the Countess Lomellini, in place of Miss Lily Post, in "The Merry War." She is an exceedingly pretty young lady, and has a sweet voice and piquant manners. She does not show the stage experience and the artistic conception and treatment of the character which Miss Post so effectively displayed.

Miss Alice May, who has succeeded Miss Orme as the Princess Artemisia, gives abundant vigor to her acting. She would be more artistic if more restrained in her work.

Chicago Correspondence.

CHICAGO, April 3.
M R. EMIL LIEBLING gave the third and last of his series of piano recitals (illustrative of the development of the sonata form) last Saturday afternoon. His programme comprised the following: Sonata in C major, Weber; in D major, Schubert; in G minor, Schumann, and in F minor, Brahms. Weber Hall was crowded with an appreciative audience, as at the preceding recitals. The series has been of the greatest value, familiarizing the listeners with works the majority of which would otherwise remain unknown to them, and affording opportunities for comparison, which are of the greatest advantage to the student. It is to be hoped that Mr. Liebling may give another series of recitals at no distant date.

The work of the May Festival chorus goes steadily forward. About eight hundred singers are enrolled, and the attendance at the mass rehearsals seldom falls short of seven hundred and fifty. Some of the works to be given are already in an advanced state of preparation, while others are somewhat backward. The management of the festival has decided to have no organ this year, which I cannot but regard as a grave mistake, and one calculated to seriously affect the unity as well as tone of the choral portions. Dr. F. Ziegfeld, president of the Chicago Musical College, announces a series of four *Soirees Musicales*. The 113th Pupils' Matinee of the Hershey School of Musical Art, took place last Thursday afternoon, being the 430th concert under the auspices of the school.

Wm. H. Sherwood gave the first of his recitals before the Ladies' Amateur Club this afternoon. On Saturday, the 5th, the second recital will occur. On the 16th he will give a concert at Hershey Music Hall. April 11 and 12, Louis Maas will give recitals at the same place. Mr. Liebling announces a concert at Weber Hall on the 17th, for which he has prepared a choice programme, in which he will have the assistance of Edw. Heimendahl in several selections for piano and violin. The Apollo Club gave the third concert of their season this evening, under the direction of W. L. Tomlins. The programme embraced portions of "Judas Maccabeus" and "Tannhäuser," the Andante and Finale of Mendelssohn's Violin Concerto, Wieniawski's fantaisie on Russian airs (violin) and the "Ballet Music" from Gluck's "Paris and Helene." Mr. Eddy officiated at the organ and Mr. Seeboeck at the piano. Mrs. Hastreiter, Annie Rommeiss, and Messrs. Knorr and McWade were the vocalists. M. Ovide Musin was the violinist. FREDERIC GRANT GLEASON.

Washington Correspondence.

WASHINGTON, March 26.
WE were last night treated to a visit from the famous Peabody Orchestra, of Baltimore, for the first time in several years, and were regaled by the following somewhat ambitious programme: Rubinstein's Ocean Symphony; Beethoven's piano concerto No. 5, and Liszt's Tasso. Well, it is a good thing to have the programme read well, even if the performance is not very fine. To begin with, the orchestra is not well balanced; the strings are so weak that in the passage in the last movement of the symphony, when they play in unison against the chorale-like theme in the winds, not one note was distinguishable. The basses were the weakest of all. Fancy a full orchestra with only two basses and three cellos! But then we presume that is all Baltimore can scare up. The violas were at times offensively false, and the first violins scratchy in the staccato passages; too much hair and stick, and not enough catgut. Speaking of first violins, is it not about time for the Peabody to get a new concert-meister—one that can keep his place without beating time with his head, and that does not feel the necessity of using three lengths of the bow for every one of the other performers, is what we should like to see. Social respectability and venerable exterior are no objects to us. The wind parts were very well played individually, especially the first bassoon and the horns, as shown in the solo passages in the concerto, but when they played together they seemed to experience insuperable difficulties in arriving at a unanimous conclusion about the pitch; this was unpleasant at times.

The concerto was by far the best rendering, whether it was that the piano kept the intonation steady or that Beethoven's progressions being more perspicuous, do not require so delicate an ear as the more complicated harmonization of Rubinstein, and the piebald discordance of Liszt. Mr. Faletten's performance of the solo part, though not extraordinary, was decidedly satisfactory; his

runs are extremely clean and he never forces the tone of the instrument beyond the limits of the endurable, as is so often done by pianists. His conception is perhaps not quite broad enough to do justice to a Beethovenian subject when presented by the piano alone; still the piano part being, as it should always be in concertos, merely an additional ornament superimposed upon an already complete orchestral composition, the combination was a source of thorough enjoyment. Its reputation for difficulty would seem to be the only reason for an orchestra like the Peabody undertaking to learn the "Tasso"; it is entirely beyond the powers of that institution to grapple with, and really as a composition it seems scarcely worth while for an orchestra to learn if there is anything else left; it is interesting only as a sample of the kind of work done by a man of considerable talent and experience in the manipulation of his materials, but devoid of the faculty of originating a subject or developing it continuously.

Of course, Mr. Liszt's lucid and modest explanation was given on the programme, reminding us of a child's first attempt at pictorial art, with this exception that you cannot recognize the horse even with the label on him. It is a pity that Mr. Hamerlik has not better material to work upon; we feel confident that with such, his intelligence and breadth of interpretation would eventually make the orchestra more like what such an institution should be. For the omission of his own compositions from the programme, much thanks.

HYPERCRT.

Newark Correspondence.

NEWARK, N. J., March 29.

W HETHER arising from the desire to gaze upon the aspiring genius who is about to associate himself with the preacher eloquent, or that the good and fashionable people of Newark wanted to show their appreciation of the institution of "Lent" by listening to "Lenten music" we cannot certainly say; suffice it to state that, notwithstanding the unfavorable weather of last Wednesday evening, a crowded house listened to the performance, under Mr. Walter Damrosch, of Verdi's "Requiem" by the Newark Harmonic Society and orchestra of the New York Symphony Society. The work was rendered in sympathy with the composer's ideas. The soloists for the occasion were Misses Juch and Barton and Messrs. Barnard and Heinrich. At the conclusion of soprano and mezzo soprano duet by Misses Juch and Barton they were presented with beautiful floral tributes, which were gracefully received.

NIKTA.

HOME NEWS.

—John Stetson's Comic Opera Company continued "The Princess Ida" in Chicago last week, in consequence of the hit which the opera made in that city.

—The Meigs Sisters Vocal Quartet, whose performances have been generally heard with much pleasure, will give their annual concert on April 24, in Chickering Hall.

—Mrs. C. M. Raymond, (Anna Louise Cary) recently sang for the working women of the city at an entertainment arranged by the Young Women's Christian Association.

—Signor Campanini, assisted by some of the best artists of the Metropolitan Opera House Company and a full chorus and orchestra, will give a concert in Steinway Hall on April 29, in aid of the Italian charitable associations of the city.

—The members of the Nativity Union will give a musical and dramatic entertainment at Turner Hall on April 25, for the benefit of the St. Vincent de Paul Society of Nativity Church. The musical artists will be Mme. Belle Cole, Misses J. Farrell, McCann, and Mr. Carlos Hasselbrink.

—The three renowned Wagner singers, Mme. Materna and Messrs. Winkelmann and Scaria, arrived here in the Alaska on Monday night at seven o'clock. They had a very quick and pleasant passage, and are all looking exceedingly well, especially so the tall and shapely Scaria. So little were they affected by the sea voyage that on the evening of their arrival they were visitors at Barnum's show.

—At Wallack's Theatre on May 12 "Mme. Piper," an American comic opera, by Woolson Morse, of Boston, will be produced. W. A. Mestayer, a young American manager, is the owner of this opera and will mount it gorgeously. Mr. Morse is the young gentleman who composed the graceful score of "Cinderella at School," which had an extensive popularity at Mr. Daly's Theatre. "Mme. Piper" is made much in the same strain.

—This is the last week of the opera season at the Metropolitan Opera House. "Romeo e Giulietta" will be produced this evening, with Mme. Sembrich as *Giulietta*, and Signor Campanini as *Romeo*. On to-morrow evening, the last night of the subscription, "Il Trovatore" will be given, and on Good Friday evening there will be a sacred concert, which will include a performance of Rossini's "Stabat Mater." The season will close with the matinee on Saturday.

—Colonel Mapleson announces a short season of opera at the Academy of Music, which will open on next Monday, the 14th inst., with "Linda," Mme. Patti appearing in the title role. On the following Wednesday evening Mme. Gerster will make her reappearance as *Adina*, in "Elisir d'Amore," and on Friday evening "Romeo e Giulietta" will be produced, with Mme. Patti as *Giulietta* and Signor Nicolini as *Romeo*. Mme. Gerster will appear as *Lucia* at the Saturday matinee. Owing to the limited number of performances to be given there will be no subscription opened, but boxes or seats can be obtained at the box office, which opened on Monday.

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THE MUSIC TRADE.

BEATTY'S LATEST.

OUR first mail on Monday morning brought the following five complaints and remarks about Daniel F. Beatty. Four of them enclosed the latest circulars issued from Washington, N. J., and similar circulars and letters have been handed to us personally by parties who have received them in this city.

No. 1.

PENNSBURG, Pa., April 5, 1884.

Editors Musical Courier:

The enclosed circular was handed to me by a justice of the peace. Take the fraud points and give it a boom in your MUSICAL COURIER. How Beatty is trying to deceive lawyers, &c.! I am always glad to get your news about Beatty; the articles are a great assistance in defending our trade, and we can show the public what is in print about him.

D. S. KERN,

Piano and Organ Dealer.

No. 2.

ADELINE, Ill., April 2, 1884.

Editors Musical Courier:

The enclosed was received by Mr. G. W. Mitchell, banker at this place. How is this for a busted concern?

Yours,

F. LITTLE,

Piano and Organ Dealer.

The enclosed circular is "private and confidential" to "bankers, bank presidents and cashiers only," offering the 25-stop organ at \$59.75 if ordered "not later than April 15, 1884." We have received similar circulars offering the same organ to "lawyers, attorneys and counselors-at-law" at the same price. To "superintendents of Sabbath schools" the organ is offered at \$59.55—twenty cents less—if they order "no later than April 15, 1884," and to the general public the same identical organ is offered for \$45.25 as per an advertisement in the *Philadelphia Record* of April 5, 1884, the following letter being an appropriate comment:

No. 3.

HARRISBURG, Pa., April 5, 1884.

Editors Musical Courier:

Enclosed find an advertisement from the *Philadelphia Record* of this date. Is Philadelphia so far inland that the papers have not yet found out Beatty's methods or are their editors so grasping for the mighty dollar that they have lost all sense of justice toward their patrons by continuing to advertise an exposed fraud and swindle? Is not the *Record* able to get enough advertisements from legitimate houses? Yours, truly,

WM. KNOCH, Piano and Organ Warerooms.

The tactics of the daily press of the large cities of America in reference to the Beatty failure have been despicable. When a small country organ dealer fails for \$1,200, his name is immediately printed under the head of "Business Troubles," &c., &c.; but Beatty closed up every New York daily except the *Times*, and every Boston daily except the *Herald*.

No. 4.

BANGOR, Me., April 4, 1884.

Editors Musical Courier:

I enclose check for subscription. You are doing a good work in the Beatty humbug. It will be a big thing for the poor country dealer when such business is stopped. Yours respectfully,

L. J. WHEELDEN, Pianos and Organs.

No. 5.

BOSTON, April 4, 1884.

Editors Musical Courier:

I have just received a letter from a friend in Australia, who sent D. F. Beatty \$75 for one of his organs last August and has not heard anything from him since. I find upon inquiry that he has failed. Could you inform me how I can go about to recover the money? It is a big fraud that such a man should be allowed to go about free. Yours,

EDWARD W. CLIVE.

Send the claim to a good lawyer in this city or to the office of THE MUSICAL COURIER. We will try to induce some of his creditors to pay your Australian friend.

At the bottom of his latest circulars, which are now mailed by the thousand, Beatty prints this contemptible falsehood:

"A Wonderful Record."

"During the months of January and February, 1884, more cabinet organs were built and shipped from my factory at Washington, N. J., than from any other similar establishment of the kind in this country. This alone is proof positive that Beatty's organs are matches."

When we remember that in January Beatty became embarrassed; that hands have been discharged from his factory ever since; that he has not been making as many organs since his troubles than during the time preceding them; when we remember all this and read the above statement—we can

only pity an individual who does not realize the danger of his position when he makes such an announcement.

The work of THE MUSICAL COURIER continues unabated. We are determined to disseminate all the information that can be gathered about the Beatty business, and with the assistance of the dealers, our articles are now reproduced in many local papers throughout the Union. We are pleased to see some of the other musical journals following in our footsteps. In work like this we welcome them all.

THE TRADE LOUNGER.

THE tendency is toward combination, and I will quote one instance from which others can easily be deduced, viz., the Kimball-Carter-Chickering combination. It means Emerson and Chickering pianos and Kimball organs. The organizers are Kimball and Carter—both men who despise small transactions, and who consequently bend all their energies in the direction of wholesale transactions.

* * *

Take the Bellak case in Philadelphia. Bellak sold the Emerson pianos right along, and the combination gave him control of the Kimball organ and, subsequently, the Chickering piano. The same is the case with D. S. Johnston & Co., Cincinnati; Emerson and Chickering pianos and Kimball organs. The agency of the Chickering piano is peremptorily removed from Whitney, Chicago, and given to Kimball. Kimball organs are to be found in New York in the Chickering warerooms, and in Boston in the Emerson warerooms. Gildemeester, Chickering's traveler, gets a regular salary from Kimball. What for? To push the Kimball organ, of course.

* * *

Kimball takes care of his organs in the West; he has all the outlets there he needs; the combination pushes them in the East, and in return Kimball pushes the Chickering and Emerson pianos—for both of which he has an immense territory—in the West. Don't you see? If you do not, I will give you one more pointer.

* * *

Did you ever hear of one piano manufacturer going security for another? It is a rare circumstance if it ever happened. When I was the witness in the Steck-Carter suit, I found that Carter's bondsman was Mr. George Chickering. The combination is determined to push the three brands and with the capital and enterprise that is in it, it may succeed. The only impediment is the difficulty that agents meet with in their efforts to maintain the position of the Chickering pianos as first-class instruments, and the probability of changes in the Emerson Piano Company.

* * *

Many rumors have been printed about impending changes, but I have not placed much reliance upon any of them. Some rumors stated that Mr. Powers will go out on the first of next month. Mr. Powers knows nothing about it. Some again say that Kimball and Carter are going to manufacture pianos in Chicago. That is decidedly fresh and premature. Others again say that Colonel Moore is going back to the company. When Colonel Moore was in New York two weeks ago, he had nothing to say about it. These rumors are just as untrustworthy as the one that was current in Boston to the effect that E. H. McEwen & Co. would join hands with the remodeled company that was to be. I advise those that are very anxious to mind other people's business to wait until May 1. By the way, it is said that Carter will go with Kimball for \$10,000 per annum.

* * *

And now something about another combination, viz., the Colby, Decker & Son combination. I have received the personal thanks of many gentlemen in the trade for exposing this "game," for it possesses more of the nature of a "game" than a combination. And first let me relate an incident that occurred recently.

* * *

Some weeks back, Colby called on Messrs. Augustus Baus & Co., and solicited a special advertisement for his paper, which he did not secure. A day or so after Mr. Baus went to Philadelphia to see his agents, J. J. Heppé & Co., and in their wareroom he saw several Decker & Son pianos. Heppé stated that he had arranged with Colby for the agency of the Decker & Son pianos. This is an illustration of what Colby is doing and the question is really assuming dimensions that will soon require earnest attention on the part of the piano trade, as I will now show.

* * *

As a newspaper man Colby would be welcome in nearly every piano factory, wareroom or office, but as an agent or employee of a piano manufacturer how would his presence be viewed? What he learns, sees or gathers as a newspaper man assumes a totally different form for him as the interested agent of a rival piano manufacturer. His double capacity makes his visits

among the piano manufacturers a *false pretense*. If he had the faintest idea of what delicacy of feeling and refinement of sentiment signify, he, as a party interested actively with Decker & Son, would not call upon piano manufacturers under the *false pretense* of writing a pleasant paragraph for the particular firm, while in reality he is seeking for information to benefit him in his piano business.

*** * ***

See the advantage Decker & Son have over you other manufacturers. Their associate Colby is the only piano salesman who can with freedom visit every piano factory, warehouse and office in this country under the guise of gathering information for his paper, while he is really gathering all the news for the benefit of Decker & Son. I do not blame Decker & Son from a business point of view. People have asked why or how it is that Decker & Son's business has grown so rapidly? Now you know why.

*** * ***

But there is another false pretense. When Colby wants an advertisement from a piano manufacturer, he tells of the many trips he makes West and South in the *interest of his paper*. He, of course, does not say that Decker & Son defray his expenses. Oh, no; in that instance he dilates immensely upon the influence, &c., of his paper, while there is in reality not sufficient money in it to give him a living and he is obliged to sell pianos to get along.

*** * ***

If the piano trade permits this "game" to continue it deserves all the evils that spring from it and the possibilities it opens up for the enlargement of the same. I have nothing to say against Colby as the manager, salesman, &c., for Decker & Son; neither can anything be urged against him as a solicitor for a newspaper in the music trade, but in the dual capacity in which he now circumambulates he is a menace to every manufacturer of pianos, to every dealer who does not sell the Decker & Son piano—he is a permanent symbol of false pretense, and I will not cease exposing his transactions until he resigns one of the two positions. I believe in the old Roman proverb *soc et tuum*.

*** * ***

The Hallett & Davis Company is now about five years under the control of Messrs. Cook and Kimball and it has never had a month in all that time that did not show an increase of business over the month previous. Its business for March was the largest yet done by the company and more orders are on the books now than can be filled during the present month. During these five years the factory has not been closed nor has the work been slackened one moment, except on Sundays and legal holidays, and every workman has been paid every Saturday night as his pay was due. How is that for a record? What I have stated here is nothing less than an absolute fact. The grade of the Hallett & Davis piano under the standard adopted and maintained by the company ranks the instruments among the best made in this country.

Wayside Notes.

A WAY down among the snow-clad hills of Maine, where the air is cool and bracing all the year round, and the industrious people should be too smart to be swindled, reside many poor deluded victims, who have been reading the advertisements sent out from Washington, N. J. According to the stories of the organ dealers in Maine, there has been quite a large sum of money sent from that State to "earliest opportunity" Beatty, and the customers are now waiting—patiently waiting—for the creditors or someone to send those grand, majestic, Mozart and Beethoven, golden-reed organs, and some of them who long ago sent "cash with order," have concluded that it was a clear case of "fool and his money."

At Portland Samuel Thurston reported trade quiet, and he attributed the dullness to the Furbush stock being thrown on the market through auctioneers.

Mrs. M. B. Sprague, of Lewiston, is pushing the Behning piano and New England organ, and doing a large trade in musical merchandise.

J. A. Bucknam & Co., of Mechanic Falls, have sold during the past four months nearly one hundred "Palace" organs, and are enlarging their "salvation army" for the purpose of continuing in the good work.

D. Lothrop & Co., of Dover, N. H., are doing a large business in pianos and organs, and are probably selling more goods than any other firm in the Granite State.

It is quite evident that the trade in New Hampshire and Maine will hereafter demand a larger portion of first-class instruments. Eastern makers of cheap goods will probably be compelled to look toward the setting sun for the bulk of their trade.

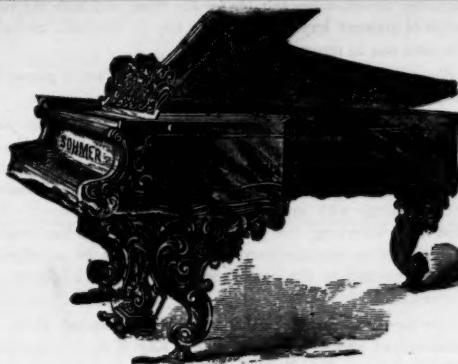
Many of the dealers in Maine are anticipating a good trade for 1884.

V. H. D.

100 MUSIC TEACHERS WANTED.—Apply at American Teachers' Bureau, St. Louis, Mo.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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Great Power of Tone, with
Highest Excellence of Work-
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Represented only by the old-established and staunch dealers throughout the Country, which fact is sufficient proof that the instruments are appreciated.

GRAND, SQUARE and UPRIGHT.
Endorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Saro, Abt, Paulus, Titien, Heilbron and Germany's Greatest Masters.

New Music.

C. J. WHITNEY, DETROIT, MICH.

1. Marinarena (chorus from "La Gioconda")	Ponchielli.
2. Daybreak (mixed chorus)	Fanning.
3. Date Solitum Pastores (offertory)	Costa.
4. Summer is nigh (part song)	Benedict.
5. May-dance (female voices)	Hamerik.
6. The Clover Blossoms (song)	Otto Karling.
7. The prince of life (offertory)	Carl Major.
8. Son of my soul (contralto)	J. de Zielinski.
9. The Golden Dream (song)	J. G. Clark.
10. In the silence of the evening	Carl Major.
11. Fair are these houses (sacred song)	F. H. Pease.
12. The Carnival March (piano solo)	E. Cavello.
13. Detroit City Grey's March	C. E. Borgman.
14. La Bella Amazone	Carl Major.
15. Nocturne	Carl Major.
16. Le Premier Sourire	Carl Major.

No. 1.—In the opera this number produces a realistic effect, more, however, because of the surroundings than because of the value of the music itself. No doubt it will be sung by provincial choir societies, which will not find it at all difficult.

No. 2.—Mr. Fanning is evidently a musician of some attainments, judging from the work before us, which is both interesting and well written. The invention deserves praise as well as the treatment of the words. The accompaniment is effectively planned. Singing societies of mixed voices should make its acquaintance.

No. 3.—A somewhat old-fashioned composition, but, nevertheless, displaying a good knowledge of music. The well-known

conductor always writes suitably for the voice, and here the vocal part is of greatest importance. For use in Catholic churches this piece can be recommended.

No. 4.—A melodious part-song which will suffice to please the general public. It is comparatively easy to sing.

No. 5.—Although not displaying much originality, this piece by Asger Hamerik possesses several qualities that should recommend it to quartets composed of ladies' voices. It is bright and tuneful, comparatively easy to perform, and is full of variety. It can be sung with much success at a popular concert. Perhaps it is a trifle long. A good feature of the edition consists in that every ten bars are numbered, which must be adjudged a valuable adjunct to the conductor when the work is being rehearsed.

No. 6.—A rather weak composition in the ballad style. It possesses no special musical interest. Key, E flat; compass, B flat (below the staff) to E flat—an eleventh.

No. 7.—As sacred music this offertory is very weak; the characteristics of the sacred style are all absent. It might pass for a simple commonplace ballad. Key, E flat; compass, C to G—a twelfth.

No. 8.—May be said to be fairly well written, but all has been said before that is herein found, and in a more musically way. Some of the progressions used are by no means to be commended. Key, E minor; compass, A (below the staff) to E—a twelfth. The accompaniment is written in three staves for pipe organ, two for the hands and one for the feet, a system we recommend.

No. 9.—Is of no account whatever. The music is hackneyed and incorrectly presented.

No. 10.—A commonplace melody in waltz tempo, which may please the groundlings but cannot have any hold upon those who look upon music in even a half serious manner. The accompaniment is not well written. Key, F major; compass, D to F—a tenth.

No. 11.—Many composers have not the true idea of sacred music, and among them must be placed F. H. Pease. His "sacred song" is a very ordinary ballad, and is scarcely likely to become popular.

No. 12.—A tuneful "march," conceived after the opera bouffe style. It will please raw amateurs. It is fair for what it pretends to be.

No. 13.—Much after the style of No. 12, but not of so taking an order. No doubt it will have a large local sale, and this is all the publisher if not the composer doubtless expects.

No. 14.—Quite a tuneful salon piece which will undoubtedly find many admirers. It is quite brilliant yet easy to play.

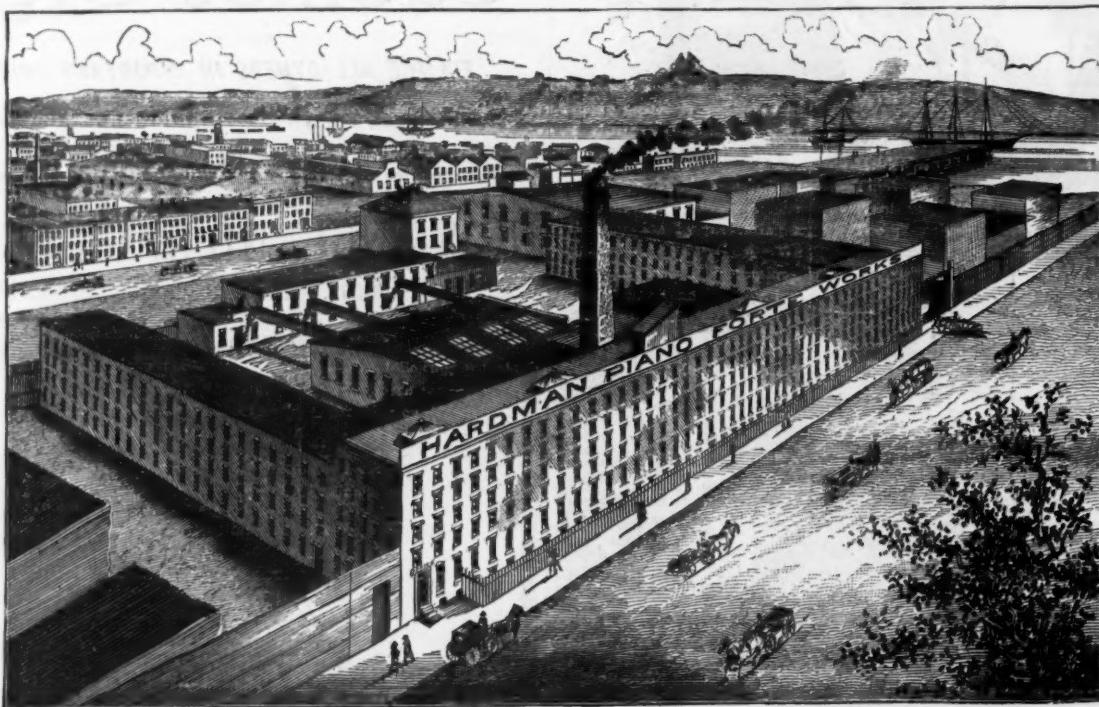
No. 15.—As a "Nocturne" cannot be considered a success. The chief motive lacks charm and the whole piece might rightly be called tame.

No. 16.—Far superior to either Nos. 14 or 15, and viewed in the light of a bright salon piece may be voted a success. The principal theme is taking, while the general subject matter of the composition cannot but fail to make it altogether popular with amateur pianists who like easy and light music.

It may be said of all of these publications that they are gotten up in a superior style and do great credit to a Western publisher, and to C. J. Whitney in particular.

THE "SUPERB" HARDMAN PIANO.

OFFICE AND FACTORY:
48th and 49th Streets, and 11th and 12th Avenues,
NEW YORK CITY.



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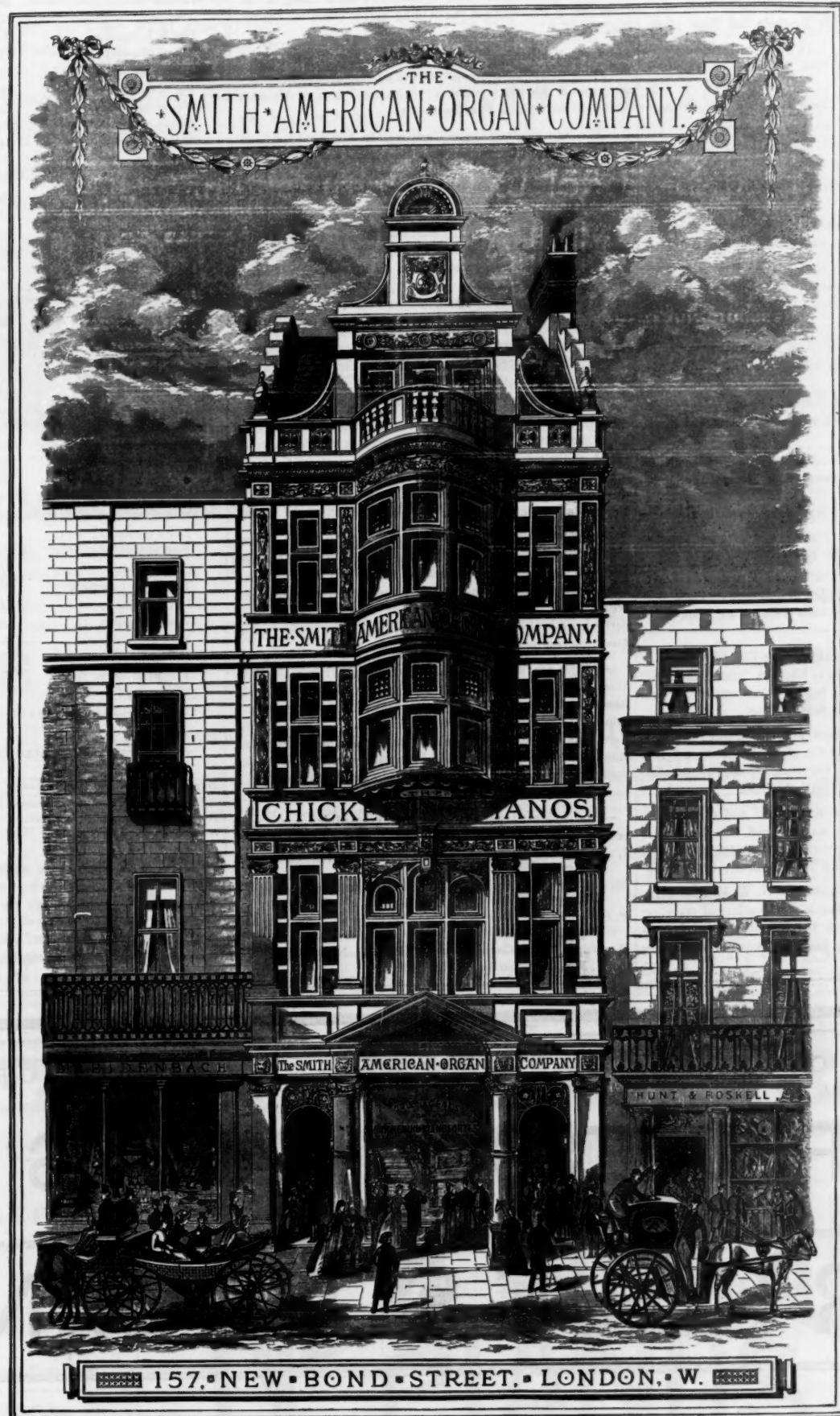
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We guarantee entire satisfaction in every instance, and ask no pay unless
Wire furnished under this guaranty is thoroughly approved of by buyers.

A. HAMMACHER & CO.



MANUFACTORY, BOSTON, MASS.

Trade Notes.

—Mr. Geo. H. Chickering leaves for Europe to-day.
 —John F. Huner's men are on a strike for higher wages.
 —The price of lumber of all kinds will soon be advanced.
 —Stewart, of Ottumwa, Ia., is succeeded by Oliver & Balis.
 —"Ned" Payson, with Henry F. Miller, Boston, is "on the road."
 —Wilson & Baumer, of Wheeling, W. Va., are succeeded by F. A. Baumer.
 —Mr. Charles Decker, of Decker Brothers, has been in St. Louis and Chicago.
 —A new piano wareroom has been opened in Washington, Ia., by F. M. Mathews.
 —The Lo ring & Blake Organ Company, lately shipped forty-two organs to Australia.
 —Mr. W. Ray, formerly of Gould & Ray, Kansay City, is the Kimball representative in that city now.
 —Smith & Nixon's Music Hall, Cincinnati, Ohio, is to be turned into storerooms.
 —Shearer & Barnett, of Onemta, N. Y., have dissolved. The firm is now Shearer & Co., the "Co" is Mr. Shearer's wife.
 —The Geo. D. Newhall Company, of Cincinnati, Ohio, remove to their new warerooms, No. 56 West Fourth street, this week.

—We have seen one of the new cases of the latest styles of Smith American Organs. It can appropriately be called the "Little Beauty."

—Charles E. York, formerly of Boston, has opened a music store in Akron, Ohio. (This stale trade note appeared in a music trade paper last week.)

—Francis Neppert, the piano stool manufacturer and dealer in covers, &c., will occupy an additional floor of the building on Canal street, after May 1.

—This small-sized three-stringed Upright of C. C. Briggs & Co., is remarkably powerful in tone. Dealers who have not handled this goods should order one of these pianos on trial.

—Billing's & Richmond's "Patti" piano is a great success. Since December 6 the firm has shipped exactly 100 of them and would have shipped more had they been prepared for such a demand.

—The Northwestern Piano Manufacturing Company, of Chicago, is the name of the successors of Engel & Schaaf Brothers. Messrs. Schaaf & Smith are at the head of the company, which will manufacture a medium grade upright piano.

—The report that the Root & Sons Music Company, Chicago, had given up the Behr Brothers & Co. piano is incorrect. It is the Decker & Son piano which the company does not handle, since the latter piano is sold by Cross & Ambuhl.

—A position is wanted by a first-class piano and organ salesman in a wareroom in this city or on the road, but the former preferred. Best of references given. Address, "First Class," care of MUSICAL COURIER, 25 East Fourteenth street.

—The report in a Chicago paper that the W. W. Kimball Company is "negotiating with Steinway & Sons' principal traveling man," is decidedly incorrect, from the fact that no such individual exists. Steinway & Sons have not required a traveling man for some years past.

—Mr. Underwood is again at his desk in the office of the Smith American Organ Company, Boston.

—Mr. Davis, of the Estey warerooms, Boston, who has been very ill, is convalescing.

—A. Baus & Co. need larger manufacturing facilities for the increasing demand for the "Baus" piano.

—W. R. Hampton, of Macomb, Ill., has formed a co-partnership with Mr. McLaren. Both are active organ salesmen.

—By the purchase of Clark & McClure's music stock, F. M. Damrosch & Co. becomes the leading music house of Denver, Col.

—A piano salesman of experience who thoroughly understands the retail piano business can secure an excellent position in a wareroom in this city. Address "Salesman," care of MUSICAL COURIER, No. 25 East Fourteenth street.

—The New England Organ Company has just issued a handsome illuminated lithograph of its factory and some of its leading styles of organs. The company continues in its prosperous course and is manufacturing more organs per week than during any period of its history.

—T. F. Kraemer & Co., 103 East Fourteenth street, have just imported over 100 dozen square and upright covers, which they offer at very low prices. Dealers will find it to their advantage to write for price list; also for catalogue of the new lines of piano covers which the firm manufacture themselves.

—Mme. Valleria, of the Abbey Italian Opera Company, purchased a style 501, Liszt organ, for her own music room at Husbands Bosworth, and one chapel organ for the St. Mary's Chapel at the same place in England, from the Mason & Hamlin Company. The instruments leave on the Servia for Liverpool to-day.

—Mr. A. H. Hammond, of Worcester, cannot expect to do a large business with the organ manufacturers as long as he is engaged in the manufacture of organs on his own account. He is the owner and proprietor of the Worcester Organ Company and is therefore in direct competition with his own customers. Coffin is only an employe of Hammond.

—A piano manufacturer, whose factory is located here and now in operation, desires to associate himself with a business man who has capital at his command, for the purpose of opening a retail piano wareroom in this city to sell and rent pianos and organs. For full particulars explaining especially profits to be derived, address "Profit," care of MUSICAL COURIER, No. 25 East Fourteenth street.

—"Who are using the Hardmann uprights?" is asked by Wm. D. Dutton & Co., Philadelphia, Pa., in a handsome circular issued by them. They answer the question by presenting a printed list of citizens of Philadelphia who are using them. We have counted the list; it numbers 242 persons and institutions. And all this has been accomplished in about a year. Dutton formerly sold the Chickering piano, but could not sell that number in four years.

—The following patents have been granted during the week ending March 18.—

J. A. Warren (Clough & Warren Company), for organ case. No. 295,214.

W. S. Wright, Dover, N. J., for harmonic coupler for pianos. No. 295,512.

P. Gmehl (Behr, Brothers & Co.), for piano and organ key rail. No. 295,383.

Wessell, Nickel & Gross, for piano damper. No. 295,317.

F. W. Mix, for piano lock. No. 295,270.

Marriage Idyl.

OUR friends, Messrs. Sanders and Stayman, of Baltimore, are responsible for the following poetic effusion:

I.

Shady Tree,
Babbling brook,
Girl in Hammock
Reading book,
Golden curls,
Tiny feet,
Girl in hammock,
Looks so sweet ;
Man rides past,
Big Mustache,
Girl in hammock,
Makes a "mash."
Mash is mutual,
Day is set.
Man and Maiden
Married get.

II.

Married now

One year ago,

Keeping house

On Baxter Row.

Red-hot stove,

Beefsteak frying,

Girl got married,

Cooking trying,

Cheeks all burning,

Eyes look red,

Girl got married,

Nearly dead.

Biscuit burned up,

Beefsteak charry,

Girl got married,

Awful sorry.

Man comes home,

Tears mustache,

Mad as blazes.

Got no hash.

Thinks of hammock

In the lane,

Wishes maiden

Back again—

Maiden also

Thinks of swing ;

Wants to go back

Too, poor thing.

III.

Hour of midnight,
Baby Squawking,
Man in sock-feet
Bravely walking ;
Baby yells on,
Now the other
Twin he strikes up
Like his brother.
Paregoric
By the bottle
Emptied into
Baby's throttle.
Naughty tack
Point in air,
Waiting some one's
Foot to tear ;
Man in sock-feet—
See him—there !
Holy Moses !
Hear him swear !
Raving crazy,
Gets his gun
Blows his head off—
Dead and gone.

IV.

Goes to warerooms,
Sanders & Stayman's,
Tries Piano,
Happy woman,
Buys a good one,
Plays sweet airs,
No more troubles,
No more cares.

V.

Traveling Salesmen
Come along,
Try to sing her
Another song.
Lady sees
The little game,
Keeps Piano
All the same.

They Manufacture Organs.

HAVERHILL, Mass., March 31, 1884.

Editors Musical Courier:

Inclosed find circular (Cornish & Co., Washington, N. J.). Are the senders of this circular reliable manufacturers, or is it another D. F. Beatty affair? Please answer and oblige

W. J. SCHAGEN.

Cornish & Co. have been manufacturing organs for many years in Washington, N. J. It is not a D. F. Beatty affair by any means. They do not ask you for money in advance, but only want your order, as they distinctly say "it is only necessary to send us references as to your responsibility and organ will be shipped." There is no Beatty business about that. The firm enjoys a good credit.

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and UPRIGHT **Pianoforte Actions,**

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UPRIGHT PIANOS.

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Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streitzki, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

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MANUFACTURER OF

Square and Upright Pianos,

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PIANOS.

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Piano in America. Send for Catalogue.

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Tuned and Regulated.

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PIANOS**

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FINE QUALITY OF TONE AND SUPERIOR FINISH
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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI

Mr. WM. SCHUBERT,

Mr. S. DE LA COVA,

Mr. H. WORRELL,

Mr. N. J. LEPKOWSKI,

Mr. J. P. COUPA,

Mr. FERRARE,

Mr. CHAS. DE JANON,

Mr. N. W. GOULD,

and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

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Piano Stool

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STULTZ & BAUER, *Upright & Square*
701, 703, 705 & 707 First Ave.,
NEW YORK **PIANOS**

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— AND —

PIANOS ARE THE BEST.
ESTABLISHED 30 YEARS.
 Over 100,000 Made and Sold.

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Grand, Square and Upright
PIANOFORTES.

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NEW UPRIGHT
PIANOFORTE.

SEND FOR CIRCULAR.

HAINES BROTHERS, 97 FIFTH AVENUE, NEW YORK. HAINES & WHITNEY CO., 182 & 184 WABASH AVENUE, CHICAGO.

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CROWN ORGANS.**

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KANSAS CITY:
1304 St. Louis Avenue.

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SQUARE and UPRIGHT.
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Warerooms, - - 21 East 14th Street.
NEW YORK.

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DEALER IN MUSIC WIRE,
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SPOFFORD & CO.,
Piano and Organ Hardware,
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Warerooms, 124 Fifth Ave.
Factory, Corner Broome and East Streets.
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Send for Prices of the **PACKARD ORGAN** Manufactured by the
FORT WAYNE ORGAN CO., FORT WAYNE, Ind.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1854. —

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

ALL our Pianos have my patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and November, 1875, and my Uprights have my patent metallic action frame, cast in one piece, patented May, 1877, and March, 1878, which has caused them to be pronounced by competent judges,

THE BEST PIANOS MANUFACTURED.

E. P. CARPENTER ORGAN CO.

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FACTORY, BRATTLEBORO, VT.

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— ALSO —

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Fleece, Felt and Embroidered Cloth Piano Covers, for Grand, Square and Upright PIANOS.

Stands with Fronts for Uprights, A SPECIALTY.

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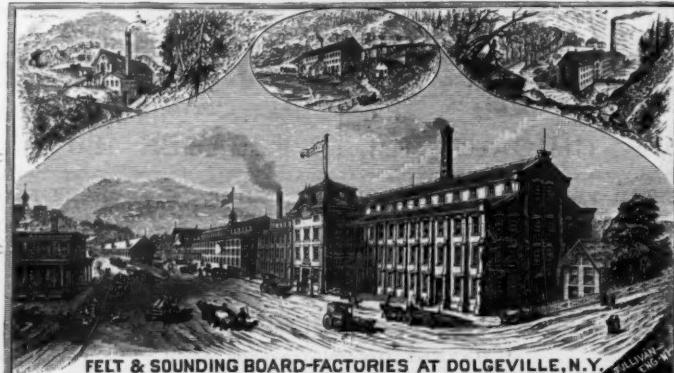
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